

PHOTO-CHROMOGRAPHY:

AN EASY METHOD OF

COLOURING PHOTOGRAPHS,

Producing a Beautifully Enamelled Appearance,

WHICH MAY BE PRACTISED BY ANY PERSON UNACCUSTOMED
TO DRAWING AND IGNORANT OF ART.

BY M. C. C.



LONDON:

J. BARNARD & SON, 339. OXFORD STREET.

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PHOTO-CHROMOGRAPHY

AN ART METHOD OF

COLOURING PHOTOGRAPHS.

Presenting a Beautifully Combined Application

WHICH MAY BE EFFECTED BY ART PERSONS IMAGINING

TO DRAWING AND TONING OF ART.

By M. C. G.



LONDON:

J. HARRISON & SON, 23, CROWN STREET.

PHOTO-CHROMOGRAPHY.

By this simple process any person unaccustomed to painting, and ignorant of art, may colour photographs, and produce, with rapidity and little trouble, effective, permanent, and beautiful pictures, so soft and delicate as to closely resemble painting on enamel; may render the treasured family portrait doubly valuable by adding the warm tints of life to the faithful but cold and death-like production of the photographer, and produce a pleasing as well as a truthful representation. The largest and the smallest work may be painted with equal facility, the life-size portrait, or a miniature for a locket, the only qualification for success, even in very elaborate pictures, being taste in the arrangement of the colours.

A reasonable objection to colouring photographs, as

colouring has hitherto been practised—that the delicate truthfulness of nature's drawing was injured, and sometimes a likeness wholly destroyed, through being obscured by the colourist in the working, and at best, that the only guarantee of fidelity was the talent of the artist—is by the beautifully simple process under consideration completely removed, as all the softness, lights, and shadows of the photograph are preserved.

Until some satisfactory method is discovered to produce, by *natural means*, the various colours of objects, we think Photo-Chromography, notwithstanding the ease with which it may be practised, will be found to be the most perfect process, and will assert and maintain the foremost place amongst the various modes of painting photographs.

We have endeavoured to make the following instructions as complete as possible, and trust we have omitted nothing of service to the practitioner; should any difficulty occur however, we shall be happy to reply to any enquiry addressed to the publishers; at the same time, any suggestions for improvements, either in the mode of working or the materials, will be thankfully acknowledged, and noticed in the next edition of this little pamphlet.

DIRECTIONS.

THE MATERIALS.

The articles required for the practice of this fascinating art are few and comparatively inexpensive. They consist of the Colours, Diaphanous Varnish, Medium and Rectified Spirit, a little Gummed Paper, a Palette Knife and Palette, and a piece of Linen Rag. The Colours, Varnishes, &c., are made expressly for the art by Messrs. BARNARD & SON, and may be had either separately or in mahogany boxes, more or less complete, at 10s. 6d., 21s., and 42s.

PREPARATION OF THE PHOTOGRAPH TO WORK UPON.

The photograph should not be mounted on card; if it is, throw it into warm water, and allow it to soak until it becomes detached, paying *particular attention* to the removal, by washing, of all gum or other adhesive matter used in mounting it.

The best photographs to work upon are those printed on thin but strongly albumized paper, and, as we have

already observed, unmounted. The photograph should be carefully washed, by soaking in warm water, in order to remove any size contained in the paper; it must be *thoroughly dried*, first by placing it between folded blotting paper, and afterwards by exposure to the air, or by the fire. The photograph is now to be laid, face downwards, upon a piece of glass, and fastened at the corners by a strip of gummed paper; now apply a coating of the Diaphanous Varnish with the soft brush, crossing and re-crossing, so as to assist the varnish in penetrating into the paper. One coating thus applied, particularly if the photographic paper is thin, will be generally sufficient; should the picture, however, when dry, not be perfectly transparent, apply a second coating; let it now remain until it is quite dry, when it ought to be *quite* transparent, if not, as will be the case when some of the thicker kinds of albumized paper are used, apply more coatings of varnish. *Remember*, it is not in a fit state to colour upon until it is perfectly transparent and free from white spots or a cloudy appearance, and the varnish must be quite dry before you can be certain of its transparency or can use your colours properly; watch your pictures when drying, and should you find the varnish penetrate

through the paper on to the glass, occasionally pass a palette knife or thin piece of ivory between, to keep the picture from sticking to it. Care should be taken to prevent the varnish from passing over the sides and edges. Small subjects may be prepared two or three at a time. The rect. spirit is used for cleaning the brushes, or removing any accidental spots of varnish.

THE COLOURING.

We suppose your picture to be transparent and quite dry, and *ready* therefore for the application of the colours. Unscrew the cap, and squeeze from the bottom of the tube a small quantity of the tints you require on to the palette, and mix with them a little of the Medium; of the latter use only sufficient to make them work agreeably, for they must not be too thin; do not mix much more than you require, for the colours, after some hours, will dry and become useless. For the sake of clearness we shall suppose that it is a portrait of moderate size you propose to colour. First apply the appropriate colour (pink) to the lips and cheeks very sparingly, softening the latter with a dry brush. In order to see

the effect of your work reverse the picture, without removing it from the glass, and place a piece of white paper behind it; if not sufficiently softened at the edges of the colour, use the dry brush again. Next will come the high lights, small touches of white to the eyes, and to the prominent parts of the objects (particularly polished ones) upon which the light strikes. Then paint in the brightest coloured objects, such as gold, flowers, ribbons, and any other small bright object that may be prominent in your picture. Allow the colours on the face, &c., to dry, then paint over them the flesh tint, which will give solidity, and so far finish your work.

You may, however, after applying the pink or scarlet on the cheeks, &c., work the flesh tint into the carnations while wet. This is a quicker method, and sometimes the best. Which plan you prefer, when you have tried both, you will adopt. Where a bright rosy tint is desired, the flesh tint must not be worked too much into the pink or scarlet. For small pictures, such as ordinary carte-de-visite portraits, the carnations may be altogether omitted, and the colouring began and finished in a very short space of time. The appropriate flesh colour being laid

over the face and neck and hands, regardless of the colour of the lips and eyes, or any black lace that may lay over them, which will, however, appear defined and natural in your finished picture. It is important that *each colour be kept within its proper boundary*; indeed, a little margin to each will make no difference in the effect.

In ordinary painting there is frequently, in amateur work, too much brightness of colour. In this process no such risk is run, for the painting is seen through the photograph, which softens and blends the colours. We are consequently obliged to use the brightest pigments that can be obtained, to avoid a dull and unpleasant result:—thus, bright scarlet used upon a dark photograph, produces almost a brick colour, or if very dark and warm, a maroon; while, if the photograph is very pale, it remains scarlet. Again, bright yellow, seen through the photograph, is the appropriate colour for flaxen hair. Except the cheeks and lips, as a rule, paint brighter than the required tint. A little judgment and practice will soon enable you to hit upon the appropriate colours. You may, when you doubt the effect of a colour, try it upon your picture, (keeping it as far as possible

from the other colours,) and if it does not satisfy you, take a piece of linen, damped with the spirit, and remove it, and try again.

The colours may be mixed with each other, and it will be frequently necessary to add white to them,—thus, for the sky, the blue must be mixed with the white; for water, blue, green, and white; and so on.

Besides the colours sold in the boxes, any others you desire may be obtained separately.

When the colouring is finished and perfectly dry, pass a pen-knife round the edges to remove it from the glass, and mount with clear glue, or some similar cement, upon cardboard. In the event of the Diaphanous Varnish getting upon the face of the picture, it is sometimes desirable to pass a coating of varnish over the whole after the painting is finished.

ADVERTISEMENTS.

THE PHOTO-CHROMATIC COLOUR BOX, No. 1,

CONTAINS, IN MAHOGANY BOX,

Twelve of the most useful Colours, Camel Hair Brushes, Diaphanous Varnish. Medium, Rect. Spirits, Plain Photographs, Coloured Specimen, Sheet of Glass, &c.

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Twelve of the most useful Colours, Six Camel Hair and Nine Sable Brushes in Metal Ferrules, Palette and Palette Knife, Diaphanous Varnish, Medium, Rect. Spirit, Plain Photographs, Coloured Specimen, Sheet of Glass, &c.

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Sixteen of the most useful Colours, and every Implement and Material for the Art, and is, in every respect, a complete box.

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Price Sixpence each.

Blue, No. 1	Pink or Carnation	Black
Blue, No. 2	Green for Trees	Mauve
White	Green for Drapery	Magenta
Flesh Tint, No. 1	Yellow	Scarlet
Flesh Tint, No. 2	Orange	Red
Flesh Tint, No. 3	Brown	Backgrounds

Price One Shilling each.

Azure.	Transparent Carnation.
Diaphanous Varnish, per bottle, 1s.	Medium, per bottle, 1s.
Rect. Spirits, per bottle, 6d.	

FOR LIST OF BRUSHES, SEE OIL COLOUR CATALOGUE.

SABLE TOOLS IN TIN, &c.

A Collection of Choice Photographs, at 6d., 1s., and 2s. each.

London: J. Barnard and Son, 339, Oxford Street.

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The New and Beautiful Art of
TRANSFERRING INSTANTLY PICTURES TO
CHINA, GLASS, WOOD, &c., TO IMITATE EXACTLY THE MOST
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DECALCOMANIE is the Art of Transferring Pictures to Glass, China, Wood, Leather, Silk and other fabrics. It is simple to perform, durable, and very effective. The Designs are printed upon paper so prepared, that after the coloured portions are cemented to the surface of the article intended to be decorated, by simply damping the back of the sheet of paper, it may be at once and entirely removed; and the finished work exactly resembles painting, nothing but the Coloured Design remaining upon the work.

BOXES CONTAINING MATERIALS FOR THE PRACTICE OF THE ART:—

Polished Mahogany Box, No. 1. Price 10s. 6d.

Bottle each Cement, Detergent, and Varnish, Pincers, Scissors, Ivory Knife, Sponge, Designs, Brushes.

Polished White Wood or Mahogany Box, No. 2. Price £1 1s.

VERY COMPLETE.

Bottle each Cement, Detergent, Varnish, and White Grounding, Pincers, Sponge, Roller, Designs, Brushes, Scissors, Ivory Knife.

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Bottle each Cement, Varnish, Detergent, and White Grounding, Pincers, Roller, Sponge, Designs, Brushes, Scissors, Ivory Knife, pair of Biscuit China Vases, and an assortment of useful White Wood Articles for decoration.

A detailed list of the Designs and Materials may be obtained at any Fancy Repository, price 3d.

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Full Particulars and Instructions, with 26 Lithographic Plates (Stained Windows, 9th Edition), may be obtained, price 1s., postage free.

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ATTENTION is respectfully solicited to these colours, which have received the highest commendations of many of the most eminent Photographic Artists; as neither trouble nor expense has been spared in their production, the proprietors believe them to be altogether unequalled for the purpose. They will be found rich and brilliant in tint. Their working properties leave nothing to be desired, and they are warranted not to contain anything injurious to the Photograph. They are manufactured in tints, obviating the loss of time and trouble in mixing.

"Of the highest value."—*Photographic News*.

"Messrs. Barnards' constant care to render this branch of the art as perfect as possible is undeniable.

"We cannot but express our estimation of the quality of these colours, feeling satisfied that if any of our readers, by taking our advice, give them a trial, they will fully appreciate their superiority over all others in existence."—*Photographic Record*.

AT 1s. EACH CAKE.—6d. HALF CAKE.

Flaxen hair	Golden yellow	Green, No. 2
Auburn hair	Pure black	Pure brown
Chestnut hair	Green, No. 1	Chinese white
Brown hair		

AT 2s. EACH CAKE.—1s. HALF-CAKE.

Flesh, No. 1	Flesh shadow, No. 2	Scarlet
Flesh, No. 2	Flesh shadow, No. 3	Pure Blue
Flesh, No. 3	Grey hair	Italian blue
Flesh shadow, No. 1	Crimson	

Boxes of Photographic Water Colours.

		s.	d.
No. 1.—Sliding Top Boxes, 12 half-cakes, Pencils, &c.	.. ..	10	0
No. 2. " " " 12 whole-cakes, Pencils, &c.	.. ..	18	6
No. 3.—Mahogany Lock-and-Key Box, 12 half-cakes, Pencils, &c.	.. ..	16	6
No. 4. " " " 12 whole-cakes, Pencils, &c.	.. ..	21	0

These Boxes contain the following Colours, and the two latter, in addition, Palette, Water Glass, Tube of Moist Chinese White, a Bottle of Liquid Carmine, and one of Water-Colour Megilp:—

Flesh, No. 1	Flaxen hair	Golden yellow
Flesh, No. 3	Brown hair	Pure black
Flesh shadow, No. 1	Crimson	Pure brown
Flesh shadow, No. 3	Pure Blue	Green, No. 1

		£	s.	d.
No. 5.—Sliding Top Boxes, 21 half-cakes, Pencils, &c.	.. ..	0	18	6
" 6.—" " " 21 whole-cakes, Pencils, &c.	.. ..	1	12	0
" 7.—Mahogany Lock-and-Key Boxes, 21 half-cakes, Pencils, &c.	.. ..	1	2	6
" 8. " " " 21 whole-cakes, Pencils, &c.	.. ..	1	17	6

These Boxes contain the following Colours, and the two latter, in addition, Palette, Water Glass, Moist Chinese White, Sponge, a Bottle of Liquid Carmine, and one of Water-Colour Megilp.

Flesh, No. 1	Chestnut hair	Pure black
Flesh, No. 2	Brown hair	Pure brown
Flesh, No. 3	Grey hair	Green, No. 1
Flesh shadow, No. 1	Crimson	Green, No. 2
Flesh shadow, No. 2	Scarlet	Tube Chinese white
Flesh shadow, No. 3	Pure blue	Photographic megilp
Flaxen hair	Italian blue	Pencils, &c.
Auburn hair	Golden yellow	

London: J. Barnard and Son, 339, Oxford Street.

MR. A. N. RINTOUL'S COMPOSITION.

PHOTOGRAPHIC ARTISTS AND AMATEURS
ARE SOLICITED TO TRY

MR. A. N. RINTOUL'S COMPOSITION

FOR PREPARING

PHOTOGRAPHS AND PRINTS PREVIOUS TO COLOURING.

It completely supersedes the use of Size, Gelatine, &c., hardening the surface of the paper, so as to render it capable of as high a degree of finish as Ivory. It is ready for use, and is warranted not to injure the Photograph. In bottles, 1s. 6d., and double size, 2s. 6d. each.

BARNARD AND SON'S

PHOTOGRAPHIC POWDER COLOURS,

For Dry-tinting Positive Glass, Paper, or Daguerreotype Pictures.

Being transparent they do not obscure the Photograph, and therefore are very easy of use. They adhere with ease to the picture, producing a pleasing and life-like effect.

The following is a List of the Colours—1s. per bottle.

1. Flesh	9. Crimson (lips)	17. Em. Green	25. Horizon
2. Do.	10. Carmine	18. Green	26. Brown (flaxen hair)
3. Do.	11. Solarization	19. Ditto	27. Brown
4. Grey	12. Satin White	20. Scarlet	28. Do.
5. Ditto	13. Distance	21. Plum	29. Backgrounds
6. Blue	14. White for Clouds	22. Purple	30. Do.
7. Do.	15. Yellow for do.	23. Lavender	31. Do.
8. Do.	16. Yellow, Draperies	24. Peach	32. Do.

Boxes of Photographic Powder Colours.

No. 1.—Mahogany, Polished, with Lock-and-Key, Velvet Palette, £ s. d.	Brushes, Stumps, Gold and Silver, &c., and 8 Colours	0 10 9
" 2. Ditto ditto	12 Colours	0 16 0
" 3. Ditto ditto	18 Colours	1 1 0
" 4. Ditto ditto	24 Colours	1 7 6
" 5. Ditto ditto	32 Colours	1 15 6

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No. 3.—12 Tube Colours	£1 1 0	No. 9.—20 Tube Colours	£2 6 0
" 6.—18 Ditto ..	1 6 0	" 13.—28 Ditto ..	3 10 0

The two latter boxes are *very complete*, and contain every implement and material likely to be required.

*** For List of Brushes, &c., see Oil-Colour Catalogue.

J. BARNARD & SON,

Fine Colour Manufacturers, Brush and Pencil Makers, and Publishers,
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THE manufacturers who first turned their attention to the preparation of Pigments, better adapted for Illuminating than ordinary Colours, were MESSRS. BARNARD AND SON, of OXFORD STREET, and their efforts have been completely successful, their Colours being now used and recommended by nearly every Illuminator of eminence, and they are determined to spare no endeavour to maintain their high reputation. These Colours are contained in Metallic Tubes, which are found to be very superior to, and more convenient than pans, pots, or other vessels, being preserved from dust and accidental admixture, which is so often a cause of failure to amateur, and even to professional artists. They are warranted to retain their freshness for any period of time, and in any climate.

Attention is solicited to the annexed extracts:—

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"For brightness of tint, and for ease in use, perfectly unequalled; and the student ought to possess himself of these if he wishes to become proficient in his art."—*L. Jewitt, Esq., F.S.A., in "A Manual of Missal Painting."*

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FOR PARTICULARS OF SIZES AND PRICES OF COLOUR BOXES, SEE PAGE 6.

The following is a priced list of the Colours in Metallic Tubes or Earthenware Pans:—

1s. each.

Vermilion	Yellow Ochre	Vandyke Brown	Prussian Blue
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Indian Red	Brown ditto	Neutral Tint	Emerald Green
Venetian ditto	Raw Umber	Ivory Black	Prussian ditto
Light ditto	Burnt ditto	Lamp ditto	Sap ditto
Chrome, 1, 2, & 3	Raw Sienna	Blue ditto	Flake White
Gamboge	Burnt ditto	Indigo	

1s. 6d. each.

Crimson Lake	Indian Yellow	Warm Sepia	Permmt. White
Scarlet ditto	Sepia	Madder Brown	Chinese ditto
Purple ditto			

2s. each.

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Purple Madder	Madder Lake	Rose Madder	French Ultramarine
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5s. each.			
Carmine	Gallstone	Light Cadmium	Ultramarine Ash
Burnt Carmine	Smalt	Yellow	Mars Orange
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Genuine Ultramarine.

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For further particulars, List of Outlines, &c., see Illuminating Catalogue, Gratis on application.

London: J. Barnard and Son, 339, Oxford Street.